

- Pritchett, V. S., "Aldous Huxley," *New Statesman*, December 6, 1963, p. 834.
- Rolo, Charles J., review of *Ape and Essence*, *Atlantic Monthly*, September, 1948, pp. 102, 104.
- Shakespeare, William, *The Tempest*, Viking, 1959.
- Sykes, Christopher, "Teacher without Faith," *Spectator*, February 20, 1959, p. 269.
- Walsh, Chad, "Can Man Save Himself?," *New York Times Book Review*, April 1, 1962, pp. 4, 46.
- Woodcock, George, "Aldous Huxley," *Dictionary of Literary Biography*, Volume 100: *Modern British Essayists, Second Series*, Gale, 1990, pp. 127-38.

### ■ For More Information See

#### BOOKS

- Atkins, John, *Aldous Huxley: A Literary Study*, Orion, 1968.
- Baker, Robert S., *The Dark Historic Page: Social Satire and Historicism in the Novels of Aldous Huxley 1921-1939*, University of Wisconsin Press, 1982.
- Bedford, Sybille, *Aldous Huxley: A Biography*, two volumes, Chatto & Windus, 1973-74.
- Birnbaum, Milton, *Aldous Huxley's Quest for Values*, University of Tennessee Press, 1971.
- Bowering, Peter, *Aldous Huxley: A Study of the Major Novels*, Oxford University Press, 1969.
- Brander, Laurence, *Aldous Huxley: A Critical Study*, Bucknell University Press, 1970.
- Clark, Ronald W., *The Huxleys*, McGraw, 1968.
- Dictionary of Literary Biography*, Volume 36: *British Novelists, 1890-1929: Modernists*, Gale, 1985, pp. 46-70.

- Firchow, Peter E., *Aldous Huxley, Satirist and Novelist*, University of Minnesota Press, 1972.
- Greenblatt, Stephen Jay, *Three Modern Satirists: Waugh, Orwell, and Huxley*, Yale University Press, 1965.
- Holmes, Charles M., *Aldous Huxley and the Way to Reality*, Indiana University Press, 1969.
- Huxley, Julian, editor, *Aldous Huxley, 1894-1963: A Memorial Volume*, Harper & Row, 1965.
- Huxley, Laura Archera, *This Timeless Moment: A Personal View of Aldous Huxley*, Farrar, Strauss, 1968.
- Krishnam, Bharathi, *Aspects of Structure, Technique, and Quest in Aldous Huxley's Major Novels*, Alquist & Wiksell, 1977.
- Kuehn, Robert E., editor, *Aldous Huxley: A Collection of Critical Essays*, Prentice-Hall, 1974.
- May, Keith M., *Aldous Huxley*, Elek, 1972.
- Meckier, Jerome, *Aldous Huxley: Satire and Structure*, Barnes & Noble, 1971.
- Thiel, Berthold, *Aldous Huxley's "Brave New World,"* Gruner, 1980.
- Thody, Philip, *Aldous Huxley: A Bibliographical Introduction*, Studio Vista, 1973.
- Watts, Harold H., *Aldous Huxley*, Twayne, 1969.
- Woodcock, George, *Dawn and the Darkest Hour: A Study of Aldous Huxley*, Viking, 1972.

#### PERIODICALS

- Kenyon Review*, winter, 1965, pp. 49-93.
- Partisan Review*, March-April, 1943, pp. 143-58.<sup>o</sup>

—Sketch by David M. Galens

diversity of talents, the last Victorian man of letters." Carlson dissected Huxley's fiction into an early and a late period that ascribed a carnivalesque inclination to the former and an apologue format to the latter. Kennedy asserted that the author evolved from a sardonic novelist of manners "embittered over the flabbiness of values in the twentieth century," through an increasingly serious phase of social consciousness, to a period that reflected Huxley's interest in world religion, philosophy, and mysticism.

Through these discussions of Huxley's writing, it is generally agreed that the author's intentions for writing fiction went beyond the desire to craft a good yarn. As Huxley himself was quoted by Woodcock as saying: "I am not a born novelist but some other kind of man of letters possessing enough ingenuity to be able to simulate a novelist's behavior not too convincingly." To a number of critics, the membrane between Huxley the novelist and Huxley the didact became more nebulous with the author's foray into the apologue format. From *Brave New World* onward, Huxley's fiction is viewed as serving the master of ideology and education over that of entertainment.

The writing careers of Huxley and the Russian author Leo Tolstoy are often compared for their striking similarity in this respect. Tolstoy wrote what are considered fictional masterpieces such as *War and Peace* and *Anna Karenina* early in his career, and then used his literary clout to put forth his ideas of morality in such books as *Resurrection* and *The Kruetzer Sonata*. Nearly a century later, Huxley followed a similar path of early success and subsequent didacticism. As Woodcock appraised: "Both men underwent a 'conversion' that resulted in a profound change in the kinds of books they wrote, and in both there was an evident rejection of certain aspects of their past." For Huxley this meant the creation of novels like *Brave New World* and *Ape and Essence* that stress that there is something wrong with the world and that it is up to the planet's inhabitants—if they wish to maintain their autonomy—to correct it. As Pritchett suggested, "for Huxley, perhaps the most accomplished educator of his generation, to shock was to ensure the course of intellectual freedom."

Huxley was diagnosed with cancer in 1960, five years after his first wife, Maria, had died of the disease. In the remaining three years of his life his health steadily declined. He died in his Los Angeles, California, home on November 22, 1963, at the age of sixty-nine. His work in both fiction and nonfiction is highly regarded for its social rele-

vance and penetrating appraisal of modern society, people, and thought. While his work is often laced with pessimism, Huxley revealed in a 1957 issue of the *New York Times* that he held some optimism for the future of mankind. As he was quoted: "The most comforting lesson . . . is that the human race is tougher than we thought. Man has lived through two world wars, he can live at the poles and the equator. There is no reason to be boundlessly pessimistic although there's lots to be alarmed at, but we are not yet at the abyss. After all, it's amazing that only a small proportion of mankind breaks down and goes mad."

## ■ Works Cited

- Bedford, Sybille, *Aldous Huxley: A Biography*, Carroll & Graf, 1973.
- Bergonzi, Bernard, "Life's Divisions: The Continuing Debate on Aldous Huxley," *Encounter*, July, 1973, pp. 65-68.
- Carlson, Jerry W., "Aldous Huxley," *Concise Dictionary of British Literary Biography*, Volume 6: *Modern Writers, 1914-1945*, Gale, 1991, pp. 186-209.
- Chamberlain, John, "Aldous Huxley's Satirical Model T World," *New York Times Book Review*, February 7, 1932, p. 5.
- Cushing, Edward, "Such People," *Saturday Review of Literature*, February 13, 1932, p. 521.
- Hicks, Granville, "Huxley Revisited," *Saturday Review*, November 15, 1958, p. 12.
- Huxley, Aldous, *Brave New World Revisited*, Harper, 1958.
- Huxley, Aldous, *The Island*, Harper, 1962.
- Huxley, Aldous, *Writers at Work: The "Paris Review" Interviews*, introduction by Van Wyck Brooks, Viking, 1963.
- Huxley, Aldous, *Crome Yellow*, Harper, 1965.
- Huxley, Aldous, *Point Counter Point*, Harper, 1969.
- Huxley, Aldous, *The Letters of Aldous Huxley*, edited by Grover Smith, Harper, 1970.
- Kazin, Alfred, "Fantastic Forecast of the Post-Atomic Age," *New York Herald Tribune Weekly Book Review*, August 22, 1948, p. 3.
- Kennedy, Richard S., "Aldous Huxley: The Final Wisdom," *Southwest Review*, winter, 1965, pp. 37-47.
- McMichaels, Charles T., "Aldous Huxley's *Island*: The Final Vision," *Studies in the Literary Imagination*, April, 1968, pp. 73-82.
- Meerloos, Joost A. M., "How Will Man Behave?," *New York Times Book Review*, November 16, 1958, p. 22.
- New York Times*, August 25, 1957.

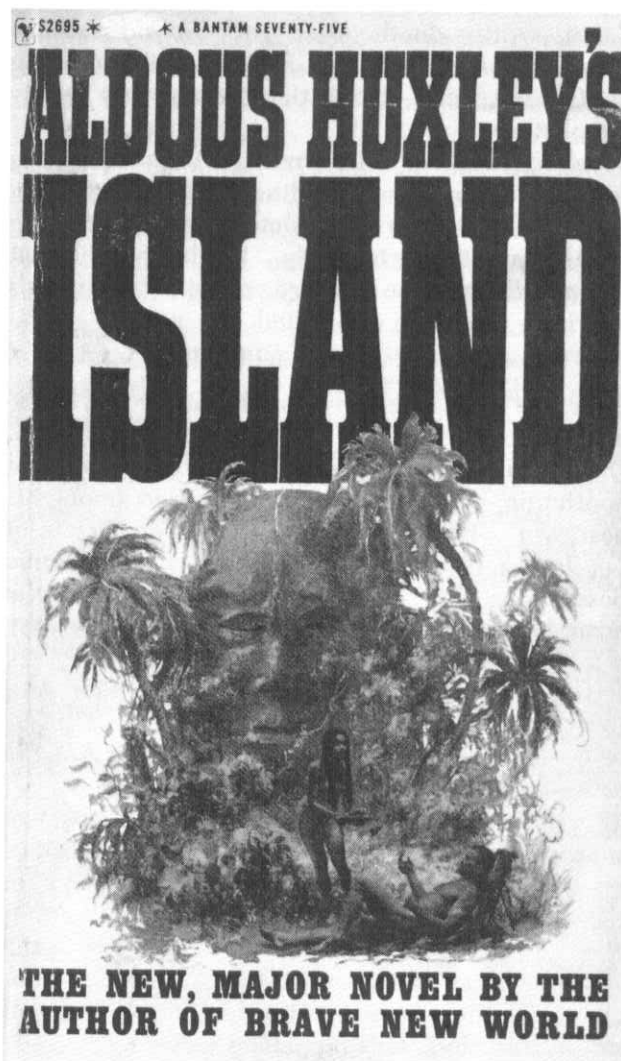
the human individual, commits an outrage against man's biological nature."

### The Best of All Possible Worlds

Following 1955's *The Genius and the Goddess*, Huxley's last novel, *The Island*, was published in 1962, one year before his death in 1963. The novel differs from Huxley's previous utopian and dystopian work in that it offers a positive depiction of a perfected world. Where novels like *Brave New World* and *Ape and Essence* point to major flaws in future societies, the community portrayed in *The Island* is a modern Eden of egalitarian, ecological, and economical virtue. The island of the title is a land mass named Pala that is situated in the Indian Ocean. The Palanese have developed a social system that utilizes the best concepts of western technology and eastern spirituality; a favorite Palanese maxim states "We must dream in a pragmatic way." Following this motto, every aspect of life on the island is a perfect fusion of aesthetics and practicality. Each function—education, agriculture, law enforcement—is carefully plotted to avoid friction.

Into this careful balance comes Will Farnaby, an embittered, world-weary journalist. As Will is educated in the ways of Palanese life, he notices a lightening of his spirit, that much of his cynicism is evaporating. Through his relationship with a native woman, he also learns to let go of the guilt dictated by prudish western mores. However, the island's paradise is threatened with the appearance of outside invaders. Greedy for the island's abundant natural resources, especially its oil reserves, western business overruns the delicate balance of Pala.

"Aldous Huxley's final novel, *Island*, marks the culmination of a lifetime of speculation on the problems of the modern world and on possible solutions for these problems," wrote Charles T. McMichael in *Studies in the Literary Imagination*. McMichael continued that "the novel also contains what must be considered as Huxley's final statement on the nature of mystical reality, a bringing together of the transcendent and immanent ideas that he had held at various times throughout his life." Concurring with this line of thinking, *New York Times Book Review* contributor Chad Walsh stated that "*Island* is a welcome and in many ways unique addition to the select company of books—from Plato to now—that have presented, in imaginary terms, a coherent view of what society is not but might be." Reviewer Richard S. Kennedy found the author's final book to be a fitting grace



The utopian society of Pala is threatened by outsiders in this 1962 book, Huxley's last published novel.

note to his profession. As Kennedy wrote in the *Southwest Review*: "Huxley has drawn together here the thought and experience of a lifetime. He has managed to synthesize religion and science, social order and individualism, and the cultural values of East and West. As a humanistic document, *Island* provides a worthy and fitting close to the career of a great intellectual of our time."

### "The Last Victorian Man of Letters"

"Aldous Huxley had not one but several reputations," appraised Bernard Bergonzi in *Encounter*, "ranging from the witty iconoclast of the 'twenties to the expatriate guru of the California desert." Huxley was many things to a vast array of readers: a mysticist, a scientist, an aesthete, and a visionary. As Carlson commented, "Although conspicuously modern in intellect, he may have been, in his

Kazin, writing in the *New York Herald Tribune Weekly Book Review*, held a more critical opinion of Huxley's work, stating that the author's "dryly moralistic vision of life . . . is the burden of his novel." In a more positive notice, *Atlantic Monthly* reviewer Charles J. Rolo described Huxley as an author who "always has something important to say and says it entertainingly." While Rolo felt that *Ape and Essence* was not on a par with the author's previous work, he still rated the novel "in the upper bracket of the year's fiction."

Over the next fifteen years, Huxley would write only two more novels, his last works of fiction. During that time he produced a large quantity of nonfiction, much of which is considered among his best work. In 1952 he published *The Devils of Loudun*, a true account of a series of demonic possessions that beset a group of nuns in the French convent of Loudun. The book recounts the arrest, trial, and subsequent burning of Urbain Grandier, the supposed author of the possessions. It also follows the story of Father Surin, a priest who attempted to exorcise the Abbess of the convent only to succumb to the possessions as well. The book was extremely popular among college students and fans of paranormal activity. As Huxley saw it, however, the case was merely a depiction of the nature of religion. In Sybille Bedford's *Aldous Huxley: A Biography*, the author stated, "This is the whole message of this extraordinary episode—religion is infinitely ambivalent. It has these wonderful sides to it, and these appalling sides."

In the early 1950s, in an attempt to explore the further reaches of his own mind, Huxley submitted himself as a subject in a series of experiments. The experiments centered around the effects of the hallucinogen mescaline. Huxley underwent several doses of the narcotic and later wrote about his experience in the 1954 book *The Doors of Perception*. Once again his work struck a chord with college students. *The Doors of Perception*, however, was not only embraced by progressive academicians, but by other social radicals, including members of the beatnik movement who sought mind-expanding experiences in the 1950s. Huxley's book is thought to be one of the contributing factors to the use of mescaline and other hallucinogens such as LSD for recreation, an activity that became widespread in the 1960s.

### Return to Brave New World

In 1958, twenty-six years after the appearance of *Brave New World*, Huxley published *Brave New*

*World Revisited*, a book that examines western life in the prosperous era following World War II. Contending that the society depicted in *Brave New World* will eventually come to be, Huxley calls for the human race to take note of, and reverse, its impending fate. While the author acknowledges that subliminal teaching and high tech entertainment such as the feelie are not yet evident in the world of 1958, he does call attention to existing conditions that indicate a pattern of propagated emotional control. Pointing to imagery evident in print, radio, and television, Huxley argues that the average person is subjected to repeated suggestions as to how to live the perfect, happy life. He further contends that people are led to believe that a lifestyle that differs from the idealized ones depicted in films, advertisements, and television programs is unsatisfactory. Huxley devotes the last two chapters of the book to possible solutions to these problems, claiming that it is still possible to divert the human race from a potentially adverse future. As he states in the book, "That we are being propelled in the direction of *Brave New World* is obvious. But no less obvious is the fact that we can, if we so desire, refuse to co-operate with the blind forces that are propelling us."

*Brave New World Revisited* received a substantial amount of attention upon its publication, partly due to the book's relation to Huxley's most famous novel. Many critics, however, felt that the book was an important work in its own right, one that related significant detail on modern society. "*Brave New World Revisited* is of the utmost importance for the knowledge of growing psychic pressures in a world in transition," appraised *New York Times Book Review* contributor Joost A. M. Meerloos. While lamentably viewing the book as a departure from Huxley's fiction, *Saturday Review* critic Granville Hicks commented that "if we have lost something in the way of entertainment, what we have gained is more important." Commenting on the author's talent for presenting invigorating arguments, Christopher Sykes wrote in the *Spectator* that "Mr. Huxley's writing remains as compelling and as brilliant as ever."

Huxley also used *Brave New World Revisited* to clarify the intentions of his 1932 novel. Whereas critics such as the *New York Times Book Review*'s Chamberlain saw *Brave New World* as a satirical take on complacency and conformity, the book's author clearly felt otherwise. As Huxley states in *Brave New World Revisited*: "Any culture which, in the interests of efficiency or in the name of some political or religious dogma, seeks to standardize



industry artistically unsatisfying, Huxley did enjoy the financial rewards of the work, stating that "they have paid me a lot of money. . . . Always a pleasant state of affairs."

Huxley's next novel, *Time Must Have a Stop*, was published in 1944 and was preceded by a series of nonfiction works. Cited as Huxley's most tightly structured and conventional novel, *Time Must Have a Stop* is concerned with seventeen-year-old Sebastian Barnack and his modest goals. For Sebastian, the world has boiled down to two objectives: obtaining a new suit and finding himself a mistress. Unable to achieve his desires under the strict reign of his father, Sebastian travels to Italy, where he experiences a more aesthetic lifestyle—much as Huxley himself did upon his journey to that country.

#### Examines Dystopian Future

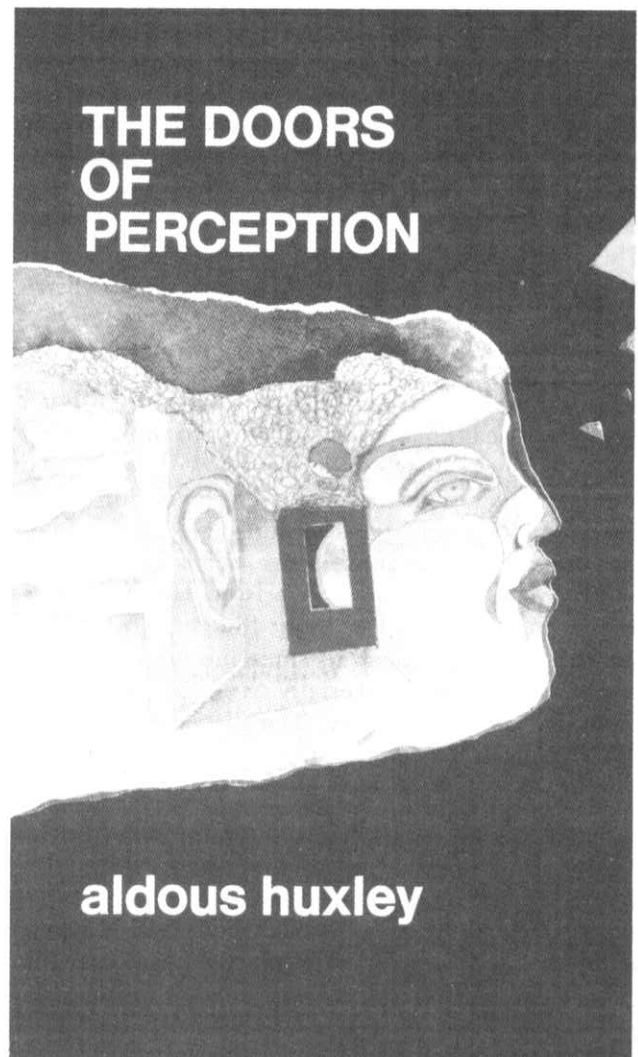
In 1948, Huxley published *Ape and Essence*, a novel that, like *Brave New World*, adopts its title from a Shakespearean play, in this case from *Measure for Measure*. Also like its predecessor, *Ape and Essence* is a vision of a dystopian future, this time set in Southern California in the year 2018. The novel is presented in the format of a screenplay that has been rescued from a studio's incinerator. As the narration explains, the world is in virtual ruin from an atomic blast. The only pocket of civilization to survive is in New Zealand, the rest of the world has reverted to primitivism.

As *Ape and Essence* begins, Alfred Poole, a young botanist from New Zealand, arrives in Los Angeles as part of an exploratory mission. Not long after Poole's party lands, however, they are attacked by a savage tribe and all but Poole are killed. Poole negotiates his survival by agreeing to teach these people how to scientifically grow food. He soon realizes the precarious nature of his bargain when he discovers how these people conduct their day to day lives. Existing as a brutal caste, these savages are subject to the zealous whims of the eunuch priests who act as their leaders. Traditional religion has been abandoned in favor of worship to Belial, a lord of hell. Common practices include human sacrifice, burying enemies alive, and exhuming corpses for clothes and jewelry.

Among the tribe is a dissenter named Loola who disapproves of her people's merciless tactics. She and Poole are drawn to each other and develop a relationship. Because the act of sexual intercourse is only allowed during a brief period once a year, Loola and Poole's liaison is viewed as illicit. The

couple are branded as "hots," or sexual criminals, and are condemned to death. They manage to escape, however, and seek asylum within a community of other hots. In a break from traditional narrative technique, Huxley has his characters come face-to-face with their fictionality. During Loola and Poole's flight from persecution, they come upon a tree under which a man named William Tallis is buried. Tallis is the author of the screenplay that is the book *Ape and Essence*. In this brief interlude, fictional characters confront the corpse of their creator, himself a fictional concoction created by Aldous Huxley.

Critical reaction to this work—Huxley's ninth novel—was lukewarm. As Carlson appraised, "despite its clever form and economical presentation, [the novel] is a distinctly minor work." Alfred



Huxley chronicles his experiences as the subject of a series of experiments with mescaline in this 1954 nonfiction work.

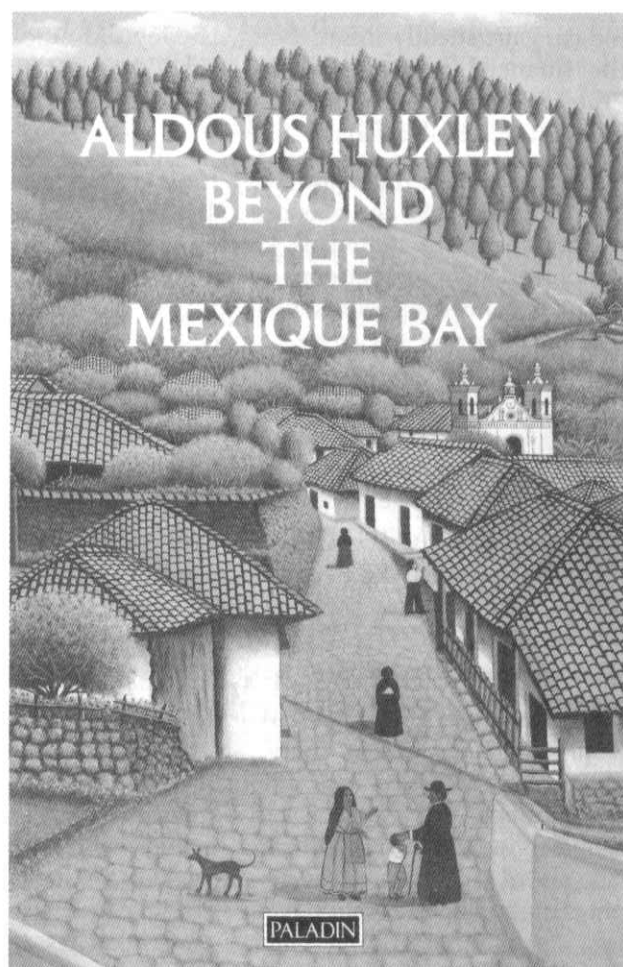
satirizes “the imminent spiritual trustification of mankind, and has made rowdy and impertinent sport of the World State whose motto shall be Community, Identity, Stability.”

### Huxley Perfects His Craft, Goes Hollywood

Huxley did not publish his next novel until 1936. In between *Brave New World*'s appearance and the release of that novel, *Eyeless in Gaza*, he only produced one other work, the travelogue *Beyond the Mexique Bay* in 1934. As Woodcock expressed, “the travel books often assume the discrete form of brief essays on moral and aesthetic topics.” Woodcock believed that books such as *Beyond the Mexique Bay* and *Jesting Pilate* serve as “bridges” between Huxley's essays and fiction, that in fact Huxley used these nonfiction works to perfect his transformation from carnivalesque novelist to apologist. In the four years between *Brave New World* and *Eyeless in Gaza* Huxley's generation came of age, and with this maturation, the novelist advanced in status from notorious fringe writer to outright celebrity. He became a revered luminary at numerous social occasions and was even the dinner guest of the king and queen of Belgium. This period also saw Huxley take action on behalf of his conscientious interests, becoming an active supporter and spokesperson for the Peace Pledge Union and other pacifist causes.

1936's *Eyeless in Gaza* tells the story of Anthony Beavis, an academic who is striving to organize his life and love. Beavis is involved with a woman named Helen, who has been his lover for seven years. As he approaches middle age, Beavis feels that he must make some sense of his relationship with Helen. According to Carlson, Huxley determined that the novel is about liberty. The author wrote, “What happens to someone who becomes really very free—materially free ... and then mentally and emotionally. The rather awful vacuum that such freedom turns out to be.”

After the publication of *Eyeless in Gaza*, Huxley and his family travelled to America with the intention of continuing on to India as part of a series of lectures advocating peace. Ironically, World War II broke out and the Huxley's peace mission was grounded. Unable to return to England, he settled his family in California. His proximity to Hollywood later enticed Huxley to try his hand at writing screenplays, including adaptations of Jane Austen's *Pride and Prejudice* and his own short story “The Gioconda Smile.” Before he undertook those projects, however, he was in-



Huxley's skills as an essayist are showcased in this 1934 travelogue.

spired to comment on the California lifestyle in a novel. *After Many a Summer Dies the Swan*, published in 1939, is a satirical novel that employs the character of a young Englishman, Jeremy Pordage, to, as Carlson described, “explore a world of eccentric characters who represent modern foibles.” Pordage encounters people drunk on a lifestyle of too much money and too much leisure. Unable to find constructive activities, these hapless Californians spend their time in pursuit of pointlessly ridiculous goals such as finding the correct adornment for the elevator in one's mansion.

Huxley's foray into screenwriting provided the author with a diversion from the horrors of World War II, but he was convinced that it would not supplant the writing of books as his primary career. As he stated in *The Letters of Aldous Huxley*, “telling a story in purely pictorial terms doesn't allow any of the experimentation with words in their relation to things, events and ideas, which is *au fond* my business.” While finding the movie

expresses his monogamous desires to others, he is ridiculed as abnormal and antisocial. As a high-ranking citizen, however, Bernard is afforded the luxury of travel, and he takes advantage of this privilege so that he may have Lenina to himself. The couple travels via rocketship to the New Mexican territory.

Years before, a sudden desert thunderstorm had swept a young girl away into this untamed land. During his visit to New Mexico, Bernard encounters this person, now an old woman. Over the course of her accidental exile, the woman has given birth—an unheard of organic birth—to a son. Named John but known as the Savage, the boy has grown into a man. Free from the rigid constraints of life in Western Europe, the Savage has grown up with freedom of choice, and he has developed a fierce intellect. Excited by this discovery, Bernard contacts His Fordship Mustapha Mond, the resident controller of Western Europe. Fordship Mond decides that the Savage and his mother would be of educational interest to the populace and arranges for them to come to England.

There is a considerable culture clash upon the Savage's arrival in Western Europe. He is amazed by the advanced technology available, and his intelligence is inspired with possibilities. The behavior of the people he encounters, however, convince him that this world is far from perfect. He is shocked by the even-handed complacency of the populace, the fact that no one expresses any extreme emotion. To him, it is a heinous crime that these people are not allowed to experience intense joy or tragedy, that they are denied the miracle of natural childbirth or the intellectual challenge of reading Shakespeare. The Savage's talk of freedom, of the empowerment of emotion pushes Bernard's glimmer of discontent into full disagreement with the method of life in the Fordship. While Huxley follows Bernard's attempts at reform, the centerpiece of the book is the moral debate between Mond and the Savage. In a verbal battle, each man espouses his theory of the meaning of life; the Savage passionately argues for concepts of free thought, religion, and monogamous romance, Mond advocates controlled equality, suppression of zealotry, and a median of emotion. The outcome of their debate leaves the Savage with the realization that, although he may be right, there is nothing he can do to change the brave new world. As Bernard and other rebels are exiled to Ireland, the Savage—too cultured for the wilds of New Mexico and too feral for the sterility of England—ends his own life.

"*Brave New World* was projected onto the screen of the future," stated Woodcock, "it was derived almost entirely from Huxley's alarmed observance of tendencies he saw in the world around him." Huxley's view of a doomed utopia preceded that of George Orwell's *1984* by some sixteen years (Orwell was, coincidentally, a student of Huxley's during his brief teaching stint at Eton). There are similarities in both books regarding an unsettling view of the future. But where Orwell's book deals with the oppressive qualities of an oligarchy, Huxley's novel is more concerned with emotional apathy fostered by advancing technology. Huxley later pointed to a key difference between the two novels, stating that because Orwell's novel was written after the rise of Stalinism and Hitlerism—two very strong and oppressive dictatorships—it reflected a paranoia of big government. Similar to the way Orwell's predictions regarding despotic, pervasive governments have come true, the modern world has seen many of Huxley's prophecies realized in the decades since his death. The Feelie, a kind of sensorial movie offered as diversion to the people of *Brave New World*, has evolved into the technology of virtual reality in which computer-generated images and sensations entertain the user. The widespread use of stress-relieving drugs like Soma—valium, seconal, and halcion—is now commonplace and are frequently used by people to escape the pressures of reality. Even the reliance on television for entertainment—an activity that reduces a person's pulse to a rate lower than that of slumber—has roots in Huxley's society where such passive forms of amusement are encouraged.

The numerous concepts suggested by *Brave New World* have made the novel a study centerpiece for social scientists, teachers, and technology mavens, and a favorite among readers for several generations. Carlson opined that the book's success can be attributed to Huxley's "mastery of the apologue form. Economical in structure and sure-handed in its treatment of scene and character, the novel is didactic but not essayistic." While critic Edward Cushing found Huxley's narrative technique of average strength, he did admire the author's intent and the novel's moral. Cushing wrote in the *Saturday Review of Literature* that "Mr. Huxley is eloquent in his declaration of an artist's faith in man, and it is his eloquence, bitter in attack, noble in defense, that, when one has closed his book, one remembers." *New York Times Book Review* contributor John Chamberlain found Huxley's novel a humorous attack on progressive global thought. In his review he contended that *Brave New World*

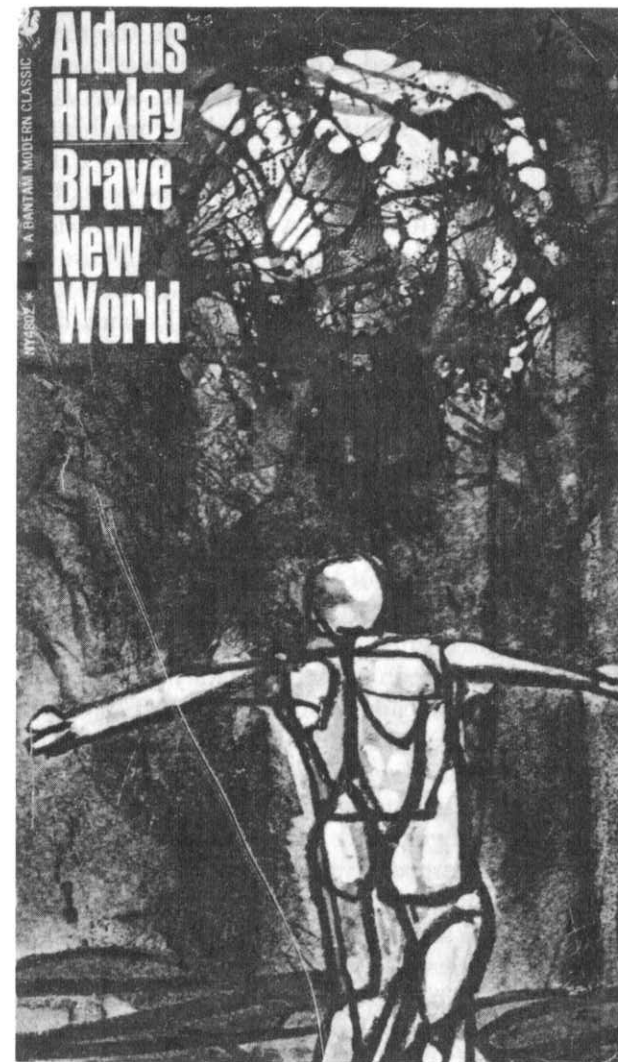


bestows upon the objects of his  
as "intellectual-aesthetic per-  
he reserves for Quarles), "Jesus  
morality-philosophy perverts."  
limited to others, however, as he  
as a "pedagogue pervert." It  
because Rampion views  
caution—and plans his  
—he "lives more satisfacto-

there is Spandrell, a nihilist.  
that conscious human actions  
because a divine order has  
Frustrated by his inability  
the relationship between  
and in an effort to discover if  
resorts to exploits calcu-  
the intervention of God. He  
of atrocity that include the  
not for political reasons,  
measure of the crime. By the  
three men have achieved  
their goals. Huxley indi-  
brutal realism, Rampion  
the three. The artist is far  
however, for he is either  
the mainstream for his  
end, he is left in a  
save society, to make  
fashion when, from the  
they see no flaw in their

the upward trend in  
the sales of his  
success established  
and a definitive  
by Carlson, Huxley  
as "a rather good,  
Carlson termed the  
dynamic, most ambi-  
ous," calling it  
career."

novel, Huxley  
with Chatto &  
royalty rate and  
of him. He  
fiction pieces,  
What You Will  
30's Music at  
and the  
discussing the  
interesting  
Huxley's



This 1932 novel, Huxley's most famous work, portrays a controlled utopia where free will and individual accomplishment have been replaced by programmed thought, feeling, and expression.

Up to and including *Point Counter Point*, Huxley's novels were categorized as carnivalesque, a literary form which Carlson defined as emphasizing "inclusion rather than selection. . . . Such works enact, celebrate, and ridicule, but do not resolve the conflicts among different characters, ideologies, literary genres, and forms of language." With the publication of *Brave New World* in 1932, most critics agreed that Huxley's fiction abandoned the carnivalesque discipline in favor of a more proactive stance. Carlson asserted that with *Brave New World* Huxley adopted the apologue as his primary form. Apologues, as specified by Carlson, are works of fiction that are "structured as persuasive arguments and subordinate character and plot to the development and exploration of certain ideas." As Huxley's first apologue, *Brave New World*

became his most popular novel and the work by which he is best known to a majority of readers.

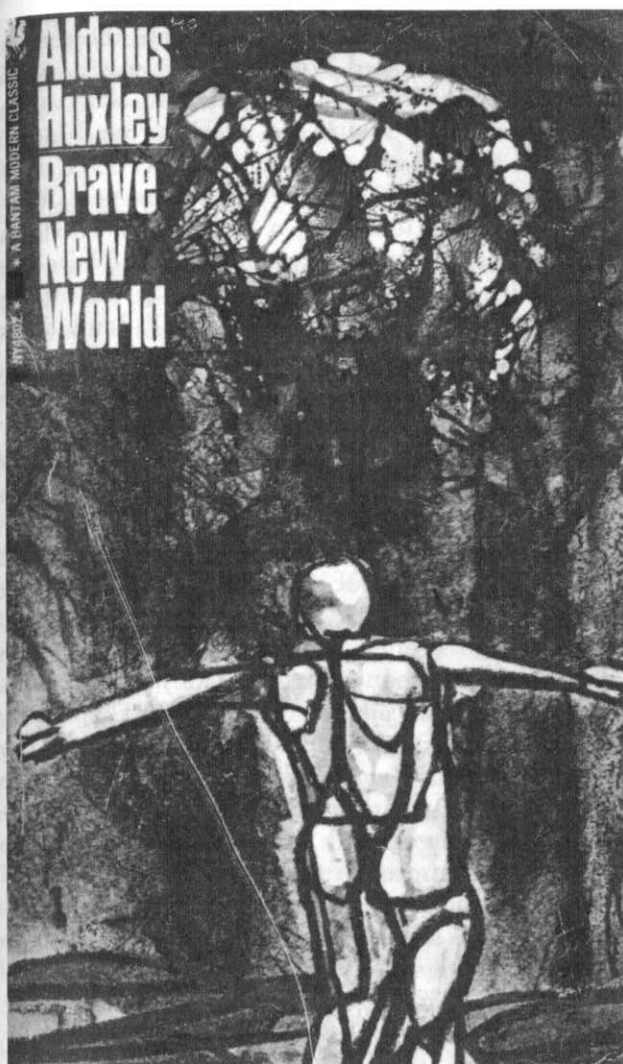
### *Brave New World*

*Brave New World* takes its title from a line in William Shakespeare's play *The Tempest*: "O, wonder / How many goodly creatures are there here! / How beauteous mankind is! / O brave new world / That has such people in't." The mankind in Huxley's brave new world is beautiful, although its splendor is of an engineered perfection and a carefully monitored class system. The time is the distant future, and advances in science and technology following Henry Ford's invention of the automobile have catapulted the human race to another level of existence. In the year 632 A.F. (After Ford, as in Henry), human beings no longer gestate in a human mother's womb; rather, they are conceived in laboratories and incubated in government controlled hatcheries. Through a process known as Bokanovsky Budding, ninety-three offspring can be derived from one egg. Once "born," a child is raised in a communal environment without a definite set of parents. Each child is assigned a social class at birth. They are subliminally instructed as to how to perform their duties, the requirements of their social standing, and the vital nature of human interaction.

Life in this utopian world is one of propagandized pleasure and happiness. Through various multimedia sources, the population is bombarded with information designed to convince them that they are incredibly content. Sex is strongly encouraged as a means of maintaining felicity, as is the consumption of Soma, an anxiety relieving drug that induces a dream-like state. Societal detriments such as stress, war, and unemployment have given way to blissed-out euphoria, subdued peace, and a simple, manageable job for everyone. In maintenance of this environment, individual achievement, personal opinion, and other elements contributing to strong identity have been all but eliminated. The effect is a near homogenous population in which the personality and ideas of one citizen is reflective of everyone else.

Bernard Marx is a member of this society's alpha class, the upper caste that is in charge of governing Western Europe. His life provides him with every gratification he can imagine, yet he is often bothered by a sensation of discontent. Rather than delight in the pleasure and guiltless noncommitment of group sex, Bernard would rather be alone with Lenina, the woman he loves. When he





This 1932 novel, Huxley's most famous work, portrays a controlled utopia where free will and individual accomplishment have been replaced by programmed thought, feeling, and expression.

Up to and including *Point Counter Point*, Huxley's novels were categorized as carnivalesque, a literary form which Carlson defined as emphasizing "inclusion rather than selection. . . . Such works enact, celebrate, and ridicule, but do not resolve the conflicts among different characters, ideologies, literary genres, and forms of language." With the publication of *Brave New World* in 1932, most critics agreed that Huxley's fiction abandoned the carnivalesque discipline in favor of a more proactive stance. Carlson asserted that with *Brave New World* Huxley adopted the apologue as his primary form. Apologues, as specified by Carlson, are works of fiction that are "structured as persuasive arguments and subordinate character and plot to the development and exploration of certain ideas." As Huxley's first apologue, *Brave New World*

became his most popular novel and the work by which he is best known to a majority of readers.

### *Brave New World*

*Brave New World* takes its title from a line in William Shakespeare's play *The Tempest*: "O, wonder / How many goodly creatures are there here! / How beauteous mankind is! / O brave new world / That has such people in't." The mankind in Huxley's brave new world is beautiful, although its splendor is of an engineered perfection and a carefully monitored class system. The time is the distant future, and advances in science and technology following Henry Ford's invention of the automobile have catapulted the human race to another level of existence. In the year 632 A.F. (After Ford, as in Henry), human beings no longer gestate in a human mother's womb; rather, they are conceived in laboratories and incubated in government controlled hatcheries. Through a process known as Bokanovsky Budding, ninety-three offspring can be derived from one egg. Once "born," a child is raised in a communal environment without a definite set of parents. Each child is assigned a social class at birth. They are subliminally instructed as to how to perform their duties, the requirements of their social standing, and the vital nature of human interaction.

Life in this utopian world is one of propagandized pleasure and happiness. Through various multimedia sources, the population is bombarded with information designed to convince them that they are incredibly content. Sex is strongly encouraged as a means of maintaining felicity, as is the consumption of Soma, an anxiety relieving drug that induces a dream-like state. Societal detriments such as stress, war, and unemployment have given way to blissed-out euphoria, subdued peace, and a simple, manageable job for everyone. In maintenance of this environment, individual achievement, personal opinion, and other elements contributing to strong identity have been all but eliminated. The effect is a near homogenous population in which the personality and ideas of one citizen is reflective of everyone else.

Bernard Marx is a member of this society's alpha class, the upper caste that is in charge of governing Western Europe. His life provides him with every gratification he can imagine, yet he is often bothered by a sensation of discontent. Rather than delight in the pleasure and guiltless noncommitment of group sex, Bernard would rather be alone with Lenina, the woman he loves. When he

on topics such as aesthetics and varying styles of painting. Although its title bills the book as a travelogue, *Along the Road* goes beyond scenic description. As Woodcock perceived it, *Along the Road* "is by no means entirely a book about physical travel.... Huxley is expanding his horizons mentally as well as territorially, and in the process developing a more discursive manner that enables him to pursue thoughts into their more elusive extremities."

### The Turning Point of *Point Counter Point*

Huxley's pursuit of elusive thought drove him to spend the next three years creating a new novel. He described his intentions for the novel in a letter quoted by Carlson: "I am preparing for and doing bits of an ambitious novel, the aim of which will be to show a piece of life, not only from a good many individual points of view, but also under its various aspects such as scientific, emotional, economic, political, aesthetic, etc." Published in 1928, the novel *Point Counter Point* came to be viewed as a turning point in Huxley's fiction, a confluence of his essayist's ideals and his novelist's narrative technique.

*Point Counter Point* is designed to reflect a musical composition, in particular, composer Johann Sebastian Bach's B-minor suite. Huxley patterns relationships and dialogue after the intertwining melody and accompaniment lines evident in Bach's piece: as melodic phrases circle each other, then fuse into harmony, and then separate, so also do characters come together and part, each enacting their role in the passage. More than representing musical components, however, the characters in *Point Counter Point* are icons for various ideals and beliefs. Much as German novelist Thomas Mann did in his familial saga *Buddenbrooks*, Huxley attributes the success or failure of certain characters to the ideals they represent.

The book revolves around the lives and ideas of three key characters, Philip Quarles, Mark Rampion, and Maurice Spandrell. Quarles is a writer who longs to create a novel of ideas, much like the ones Huxley wrote. He wants his new book to give its readers a fresh perspective, "a new way of looking at things." A man of reason and a keen observer, Quarles serves as the reader's guidepost, providing explanation for some of Huxley's more complex concepts.

Rampion is a painter who detests modern society. His art depicts men as the monstrous creatures he perceives them to be. Depending on their affilia-

tion, Rampion bestows upon the objects of his revulsion such titles as "intellectual-aesthetic pervert" (a label he reserves for Quarles), "Jesus perverts," and "morality-philosophy perverts." His disgust is not limited to others, however, as he also refers to himself as a "pedagogue pervert." It is Quarles's opinion that because Rampion views society with such cynical caution—and plans his life and art accordingly—he "lives more satisfactorily."

On the negative side there is Spandrell, a nihilist. Spandrell believes that conscious human actions are inconsequential because a divine order has already been determined. Frustrated by his inability to comprehend the relationship between thought and action, and in an effort to discover if any act matters, Spandrell resorts to exploits calculated to provoke the intervention of God. He commits various acts of atrocity that include the murder of a fascist leader, not for political reasons, but for the forbidden pleasure of the crime. By the novel's end, none of the three men have achieved satisfactory results from their goals. Huxley indicates that, because of his brutal realism, Rampion may be the best off of the three. The artist is far from a happy man, however, for he is either ignored or avoided by the mainstream for his radical views. At the novel's end, he is left in a frustrating situation: how to save society, to make them live in an "integral" fashion when, from the majority's perspective, they see no flaw in their current patterns.

*Point Counter Point* continued the upward trend in Huxley's popularity, doubling the sales of his previous books. The novel's success established Huxley as a bestselling author and a definitive voice for a generation. Quoted by Carlson, Huxley appraised *Point Counter Point* as "a rather good, but rather frightful novel." Carlson termed the work as Huxley's "most panoramic, most ambitious, and most formally adventurous," calling it "the peak of Huxley's novelistic career."

Before beginning work on his next novel, Huxley once more renegotiated his contract with Chatto & Windus, securing a higher annual royalty rate and reducing the number of novels required of him. He also published a number of nonfiction pieces, including the essay collections *Do What You Will* and *Holy Face and Other Essays*. In 1930's *Music at Night*, the author examines popular culture and the rise of new entertainment forms. In discussing the book, Woodcock commented on "an interesting group of essays that seem to anticipate Huxley's own changing practices as a writer."

should have lived first and then made one's philosophy to fit life." Despairing later in the novel, Denis compares himself and his peers to parallel lines. While they seem alike and run alongside one another, they cannot touch or affect each other's life. As Denis laments, they will "meet only at infinity."

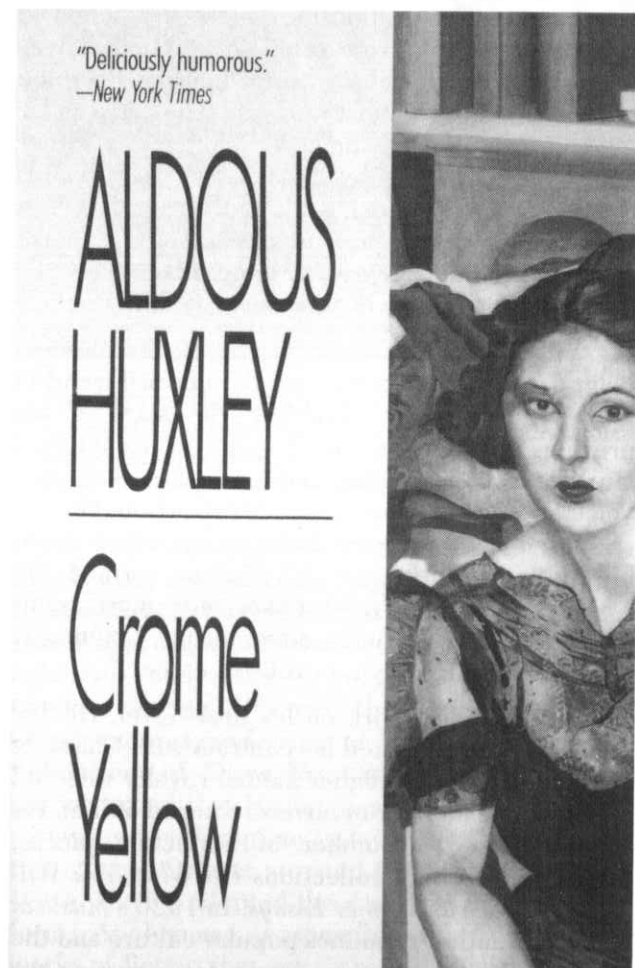
*Crome Yellow* marked the arrival of Huxley on the literary scene, and, with this novel of manners, many critics touted him as a champion of intellectual fiction. Carlson wrote that "for the young who had survived the war [World War I] or who had just come of age, Huxley was exhilarating; his work embodied the moral instability and the pretension that constituted the new era." Although Huxley's protagonist Denis Stone is often gloomy, the book is presented in a light manner that, as Carlson opined, "combines the grotesque and the beautiful." Despite *Crome Yellow's* popularity with young educated people, many of Huxley's peers,

notably Lady Ottoline Morrell, were upset by the novel. Lady Ottoline saw the estate of Crome Yellow as a thinly disguised version of Garsington and Huxley's characterizations as vicious parodies of his old friends. "Of course I base my characters partly on people I know," Huxley responded in *Writers at Work*. He denied any plausible connection to real people, however, stating that "fictional characters are oversimplified; they're much less complex than the people one knows." Carlson's assessment of the novel affirms the author's stance, assessing that "Huxley wrote to portray the characteristics of his era, not the characters of his friends."

Following the success of *Crome Yellow*, Huxley was able to negotiate a new contract with his British publisher, Chatto & Windus. Under the terms of the new agreement, Huxley would be responsible for delivering books under tight deadlines, but, as compensation, he would receive sizable royalties on the sales of his future books. This gave Huxley the financial stability to quit work as a journalist and completely devote himself to the writing of books. He made use of this new literary clout in 1923 and published *On the Margin*, a collection of the middles that he wrote for *Athenaeum* and a variety of new, longer pieces.

That same year, Huxley published his second novel, *Antic Hay*, which, in a vein similar to *Crome Yellow*, chronicles the self-centered behavior of post-World War I England. In a letter quoted by Carlson, Huxley explained that *Antic Hay* "is a book written by a member of what I may call the war-generation for others of his kind; and . . . it is intended to reflect . . . the life and opinions of an age which has seen the violent disruption of almost all the standards, conventions, and values current in the previous epoch." The novel further solidified Huxley's stature among the younger generation, selling five thousand copies in its first year of publication.

The following year, 1924, Huxley began work on his third novel, *Those Barren Leaves*. The book was published in 1925 and, similar to Huxley's publishing activity of 1923, was accompanied by a nonfiction volume, *Along the Road: Notes and Essays of a Tourist*. This book recounts the author's travels following the success of *Crome Yellow* and *Antic Hay*, and, as George Woodcock observed in the *Dictionary of Literary Biography*, "represents the period of Huxley's liberation from journalistic drudgery." In addition to recounting the time that Huxley and his family lived in Italy and travelled throughout Europe, the book also features essays



This 1921 social satire exposes the pretentiousness that pervaded the intellectual movement of post-World War I England.



*World*—the work with which he is most widely identified—earned Huxley his greatest fame and secured his place among the influential writers of the twentieth century.

Huxley was born on July 26, 1894, and was raised in one of England's most respected families. It is generally regarded that both his paternal and maternal ancestors were significant contributors to an ideological movement in nineteenth century England. This movement fostered the shift from religious mores to scientific thought among the British intellectual community. Huxley's father, Leonard, was highly active as an educator and a strong advocate for the teachings of his own father, the famed evolutionist Thomas Henry Huxley. His mother, the former Julia Arnold, was the granddaughter of Thomas Arnold, a notable reformer of the English public school system. Aware of their potent lineage, Huxley and his siblings were strongly encouraged to carry on the family tradition of intellectual pursuit. His brother Julian became a practical biologist who gained considerable fame for popularizing science. Huxley himself was pursuing a career in science when he was beset with an eye affliction that left him blind for over a year. The condition precluded him from the long hours of reading and research that the scientific field required. He never completely recovered, and the course of his life's work was forever changed.

### The Education of Mr. Huxley

Huxley attended Balliol College at Oxford, where he completed his studies with high honors in English. While at Oxford, Huxley was introduced to Philip Morrell, a member of the British Parliament, and his wife, Lady Ottoline. Because of his family's reputation, Huxley was soon accepted into the Morrell's circle of friends. He began spending time at Garsington, the Morrell's country estate, where he met such influential literary figures as Virginia Woolf, T. S. Eliot, H. G. Wells, and D. H. Lawrence—with whom he would later forge a great friendship. Huxley's visits to the estate provided him with a view of modern life and thought that he could not obtain through academic study. He was fascinated by the fact that Garsington's guests could be both socially unconventional—often exceedingly ridiculous—and more intellectually stimulating than anyone he had yet encountered.

During his many stays at Garsington, Huxley met a young war refugee from Belgium named Maria

Nys. The two fell in love and married, prompting Huxley to move into the professional world. He briefly emulated his father's academic career, taking a teaching position at Eton College. His love of writing, however, soon influenced him to accept an assistant editor position with the periodical *Athenaeum*. Huxley's duties at the magazine included a good deal of flavorless tasks such as copy review and notice writing. It was his contribution of a weekly column—pieces then called middles because of their placement in the magazine—that held his interest at *Athenaeum* and allowed him to develop his literary voice. With the arrival of his son Matthew in 1920, Huxley supplemented his income with two more positions, those of drama critic for the *Westminster Gazette* and assistant at the Chelsea Book Club. Despite working long hours and writing lengthy columns for *Athenaeum*, Huxley found time during this period to begin writing fiction. In the same year that Matthew was born, Huxley published his first collection of short stories, *Limbo*. While he had previously published poetry volumes, including 1916's *The Burning Wheel* and *The Defeat of Youth* in 1918, *Limbo* marked his initial foray into his most popular writing style. The following year, Huxley published his first novel.

### First Novel Impresses and Offends

Published in 1921, Huxley's debut novel, *Crome Yellow*, is viewed by many as a fictional parallel to the author's experiences at Morrell's Garsington. The *Crome Yellow* of the title refers to the country estate of one Henry Wimbush and his wife. Much as the actual estate of Garsington did, the fictional *Crome Yellow* serves as a gathering place for both intellectuals and intellectual poseurs. The Wimbushes surround themselves with famous faces and minds—not for edification, but for adornment and social status.

Into this environment comes a young poet, Denis Stone, who takes immediate note of the odd assortment of characters present. Denis observes the estate's various guests as they brag about pretentious achievements, misquote important figures, and misinterpret everything from modern art to each other's intentions. While Denis is a willing participant in this scholarly charade, he realizes that each of *Crome Yellow*'s lodgers are little more than egotists who hold only their own knowledge and beliefs as true. Denis views these selfish people as a serious threat to the advancement of humanity. As he observes in the book, "One had a philosophy and tried to make life fit into it. One

*The Basic Philosophy of Aldous Huxley*, American Institute of Psychology, 1984.

*The Wisdom of the Ages*, two volumes, Found Class Reprints, 1989.

#### SCREENPLAYS

(With Jane Murfin) *Pride and Prejudice* (based on the novel by Jane Austen), Metro-Goldwyn-Mayer, 1940.

(With others) *Madame Curie* (based on the book by Eve Curie), Metro-Goldwyn-Mayer, 1943.

(With John Houseman and Robert Stevenson) *Jane Eyre* (based on the novel by Charlotte Bronte), Twentieth Century-Fox, 1944.

*Woman's Vengeance* (based on Huxley's short story "The Gioconda Smile"), Universal, 1947.

#### AUTHOR OF INTRODUCTIONS, PREFACES, AND FOREWORDS

Pink, Maurice A., *A Realist Looks at Democracy*, Benn, 1930, Stokes, 1931.

Goldering, Douglas, *The Fortune*, Harmsworth, 1931.

(And editor) *The Letters of D. H. Lawrence*, Viking, 1932.

Butler, Samuel, *Erewhon*, Limited Editions Club, 1934.

Mendes, Alfred H., *Pitch Lake: A Story from Trinidad*, Duckworth, 1934.

Haire, Norman, *Birth Control Method (Contraception, Abortion, Sterilization)*, Allen & Unwin, 1936.

de Ligt, Barthelemy, *The Conquest of Violence: An Essay on War and Revolution*, Dutton, 1938.

Merrild, Knud, *Knud Merrild, a Poet and Two Painters: A Memoir of D. H. Lawrence*, Routledge, 1938, Viking, 1939.

Gorky, Maksim, *A Book of Short Stories*, edited by Avram Yarmolinsky and Baroness Moura Budberg, Holt, 1939.

Unwin, Joseph Daniel, *Hopousia; or, The Sexual and Economic Foundations of a New Society*, Piest, 1940.

Montagu, Ashley, *Man's Most Dangerous Myth: The Fallacy of Race*, Columbia University Press, 1942.

Law, William, *Selected Mystical Writings*, edited by Stephen Hobhouse, Harper, 1948.

Krishnamurti, Jiddu, *The First and Last Freedom*, Harper, 1954.

Benoit, Hubert, *The Supreme Doctrine: Psychological Studies in Zen Thought*, Pantheon, 1955.

Mayer, Frederick, *New Directions for the American University*, Public Affairs Press, 1957.

Sulloway, Alvah W., *Birth Control and Catholic Doctrine*, Beacon, 1959.

Dolci, Danilo, *Report from Palermo*, Orion, 1959.

#### OTHER

(Translator) R. de Gourmont, *A Virgin Heart*, N. L. Brown, 1921.

(Editor) *An Encyclopedia of Pacifism*, Harper, 1937, Garland, 1972.

(Contributor) *This I Believe*, edited by Edward P. Morgan, Simon & Schuster, 1952.

*The Letters of Aldous Huxley*, Chatto & Windus, 1969, Harper, 1970.

*Jonah*, Gotham, 1977.

Contributor to periodicals, including *Life*, *Playboy*, *Encounter*, and *Daedalus*. The majority of Huxley's papers were destroyed in a house fire in 1961; the remaining papers are housed at the library of the University of California at Los Angeles. Additional material is kept at the Stanford University Library.

#### ■ Adaptations

*Point Counter Point* (play), London, 1930.

*Prelude to Fame* (motion picture; based on Huxley's short story "Young Archimedes"), Universal, 1950.

Robert E. Thompson, adapter, *Brave New World* (television movie; based on Huxley's novel), National Broadcasting Company (NBC-TV), 1978, released as a cassette and as a filmstrip with cassette, Current Affairs and Mark Twain Media, 1978.

#### ■ Sidelights

Novelist and essayist Aldous Huxley has been described by *New Statesman* contributor V. S. Pritchett as "that rare being—the prodigy, the educable young man, the perennial asker of unusual questions." Defining Huxley as a hybrid "artist-educator," Pritchett called the author "an extraordinary filler-in of the huge gaps in one's mind." Over the course of his long career, Huxley became known as a prolific author capable of provoking deep thought in his readers. He published more than thirty nonfiction pieces that ranged from travelogues to social criticism to examinations of literature. He wrote plays, short stories, poetry, and screenplays. Despite Huxley's facility and prolific output in these various genres, *Concise Dictionary of British Literary Biography* contributor Jerry W. Carlson assessed that "above all else, [Huxley] was a novelist." Novels such as *Crome Yellow*, *Point Counter Point*, and *Brave New*

*The Collected Poetry of Aldous Huxley*, edited by Donald Watt, Harper, 1971.

## SHORT STORIES

- Limbo: Six Stories and a Play*, Doran, 1920.  
*Mortal Coils: Five Stories*, Doran, 1922.  
*Little Mexican and Other Stories*, Chatto & Windus, 1924.  
*Young Archimedes and Other Stories*, Doran, 1924.  
*Two or Three Graces: Four Stories*, Doran, 1925.  
*Brief Candles*, Doubleday, 1930.  
*The Gioconda Smile* (also see below), Chatto & Windus, 1938.  
*Collected Short Stories*, Harper, 1957.  
*The Crows of Pearblossom*, Random House, 1968.

## PLAYS

- Francis Sheridan's *The Discovery*, Adapted for the Modern Stage, Chatto & Windus, 1924, Doran, 1925.  
*The World of Light: A Comedy in Three Acts*, Doubleday, 1931.  
*The Gioconda Smile* (adapted from Huxley's short story), Harper, 1948, published as *Mortal Coils*, Harper, 1948.  
*The Genius and the Goddess* (based on Huxley's novel), produced in New York City, 1957.

## NONFICTION

- On the Margin: Notes and Essays*, Doran, 1923.  
*Along the Road: Notes and Essays of a Tourist*, Doran, 1925.  
*Jesting Pilate: An Intellectual Holiday*, Doran, 1926, published as *Jesting Pilate: The Diary of a Journey*, Chatto & Windus, 1957.  
*Essays New and Old*, Chatto & Windus, 1926, Doran, 1927.  
*Proper Studies: The Proper Study of Mankind Is Man*, Chatto & Windus, 1927, Doubleday, 1928.  
*Do What You Will* (essays), Doubleday, 1929.  
*Holy Face and Other Essays*, Fleuron, 1929.  
*Vulgarity in Literature: Digressions from a Theme*, Chatto & Windus, 1930, Haskell House, 1966.  
*Music at Night and Other Essays*, Chatto & Windus, 1930, Doubleday, 1931.  
*Beyond the Mexique Bay: A Traveller's Journal*, Harper, 1934.  
*1936 ... Peace?*, Friends Peace Committee (London), 1936.  
*The Olive Tree and Other Essays*, Chatto & Windus, 1936, Harper, 1937.  
*What Are You Going to Do about It? The Case for Constructive Peace*, Chatto & Windus, 1936.

*Ends and Means: An Inquiry in the Nature of Ideals and into the Methods Employed for Their Realization*, Harper, 1937.

- The Most Agreeable Vice*, [Los Angeles], 1938.  
*Words and Their Meaning*, Ward Ritchie Press, 1940.  
*Grey Eminence: A Study in Religion and Politics*, Harper, 1941.  
*The Art of Seeing*, Harper, 1942.  
*The Perennial Philosophy*, Harper, 1945.  
*Science, Liberty, and Peace*, Harper, 1946.  
 (With Sir John Russell) *Food and People*, [London], 1949.  
*Prisons, with the "Carceri" Etchings by G. B. Piranesi*, Grey Falcon Press, 1949.  
*Themes and Variations*, Harper, 1950.  
 (With Stuart Gilbert) *Joyce, the Artificer: Two Studies of Joyce's Method*, Chiswick, 1952.  
*The Devils of Loudun*, Harper, 1952.  
 (With J. A. Kings) *A Day in Windsor*, Britannicus Liber, 1953.  
*The French of Paris*, Harper, 1954.  
*The Doors of Perception*, Harper, 1954.  
*Heaven and Hell*, Harper, 1956.  
*Tomorrow and Tomorrow and Tomorrow and Other Essays*, Harper, 1956, published in England as *Adonis and the Alphabet and Other Essays*, Chatto & Windus, 1956.  
*A Writer's Prospect—III: Censorship and Spoken Literature*, [London], 1956.  
*Brave New World Revisited*, Harper, 1958.  
*Collected Essays*, Harper, 1959.  
*On Art and Artists: Literature, Painting, Architecture, Music*, Harper, 1960.  
*Selected Essays*, Chatto & Windus, 1961.  
*The Politics of Ecology: The Question of Survival*, Center for the Study of Democratic Institutions (Santa Barbara), 1963.  
*Literature and Science*, Harper, 1963.  
*New Fashioned Christmas*, Hart Press, 1968.  
*America and the Future*, Pemberton Press, 1970.

## COLLECTIONS

- Rotunda: A Selection from the Works of Aldous Huxley*, Chatto & Windus, 1932.  
*Texts and Pretexts: An Anthology with Commentaries*, Chatto & Windus, 1932, Harper, 1933.  
*Retrospect: An Omnibus of His Fiction and Nonfiction over Three Decades*, Harper, 1947.  
*Great Short Works of Aldous Huxley*, Harper, 1969.  
*Collected Works*, Chatto & Windus, 1970.  
*Science, Liberty, and Peace* (includes *Literature and Science*), Chatto & Windus, 1970.





# Aldous Huxley

## ■ Personal

Full name Aldous Leonard Huxley; born July 26, 1894, in Godalming, Surrey, England; died November 22, 1963, in Los Angeles, CA; son of Leonard and Julia (Arnold) Huxley; married Maria Nys, 1919 (died, 1955); married Laura Archera (an author and psychotherapist), 1956; children: (first marriage) Matthew. *Education*: Balliol College, Oxford, B.A. (with high honors), 1916. *Hobbies and other interests*: Painting, walking, playing the piano, and "riding in fast cars."

## ■ Career

Author of novels, short stories, dramas, screenplays, and nonfiction. Worked for the British government during World War I; Schoolmaster at Eton College, Eton, England, 1917-19; staff member of *Athenaeum* and *Westminster Gazette*, and assistant at Chelsea Book Club, 1919-24. *Member*: Athenaeum Club.

## ■ Awards, Honors

Stanhope Historical Essay Prize, Balliol College, Oxford, c. 1915; Award of Merit and Gold Medal

from the American Academy of Arts and Letters, 1959; D.Litt from the University of California, 1959; elected Companion of Literature, Royal Society of Literature, 1962.

## ■ Writings

### NOVELS

*Crome Yellow*, Chatto & Windus, 1921, Doran, 1922.  
*Antic Hay*, Doran, 1923.  
*Those Barren Leaves*, Doran, 1925.  
*Point Counter Point*, Doubleday, 1928.  
*Brave New World*, Doubleday, 1932.  
*Eyeless in Gaza*, Harper, 1936.  
*After Many a Summer Dies the Swan*, Harper, 1939.  
*Time Must Have a Stop*, Harper, 1944.  
*Ape and Essence*, Harper, 1948.  
*The Genius and the Goddess* (also see below), Harper, 1955.  
*Antic Hay and The Gioconda Smile*, Harper, 1957.  
*Brave New World* [and] *Brave New World Revisited*, Harper, 1960.  
*The Island*, Harper, 1962.

### POETRY

*The Burning Wheel*, B. H. Blackwell, 1916.  
*The Defeat of Youth and Other Poems*, Longmans, Green, 1918.  
*Leda and Other Poems*, Doran, 1920.  
*Selected Poems*, Appleton, 1925.  
*Arabia Infelix and Other Poems*, Fountain Press, 1929.  
*Apennine*, Slide Mountain Press, 1930.  
*The Cicadas and Other Poems*, Doubleday, 1931.